

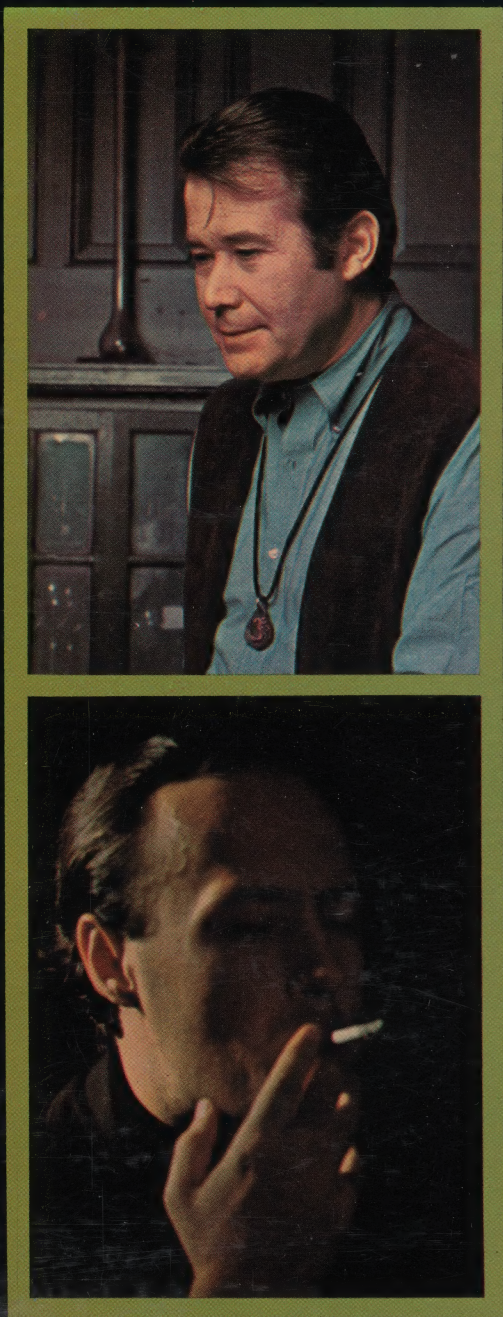
STEREO A-9159



Bob Thiele
and his **New Happy Times Orchestra**

Gabor Szabo

*with The California Dreamers
and Tom Scott & Bill Plummer*



STEREO A-9159

Light My Fire

Bob Thiele

and his

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*with The California Dreamers
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FAKIN' IT
LIGHT MY FIRE
FOREST FLOWER
SOPHISTICATED WHEELS
KRISHNA
RAINY DAY WOMAN #12 & 35
EIGHT MILES HIGH

Produced by **BOB THIELE**

COVER PHOTOGRAPHS: CHARLES STEWART & FRED SELIGO
COVER DESIGN: ROBERT & BARBARA FLYNN/VICEROY
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THE NEW WAVE OF JAZZ IS ON

impulse!



Bob Thiele and his New Happy Times Orchestra

Gabor Szabo



BOB THIELE & GABOR SZABO

The musical times, they continue to change. More rock groups are adding hornmen with a jazz background. More jazz musicians—and Gabor Szabo was among the first—are absorbing the songs and the spirit of the new pop in their music. This album, the first of a series with Gabor Szabo and Bob Thiele's New Happy Times Orchestra, opens further possibilities—a large rock band in which the soloists have the improvisatory freedom and skills of jazz.

The emphasis here is on spontaneity. Bob Thiele designed the concept, and Sid Feller did the arrangements. But the arrangements are not tight; they do not limit each soloist to a small, set number of bars. As you'll hear, the soloists are allowed to stretch out, according to what was happening at the time of the recording. Aside from opening performances to set the engineering balances, most of the tunes in this album were recorded in one take. And during the take, there was no pre-conceived allotment of time for the blowing sections. Bob Thiele, in the control room, waited until he felt a soloist had finished what he had to say, and then he'd cue the next soloist.

The songs cover a broad spectrum of contemporary ways of expression—from Bob Dylan to jazz impressionist Charles Lloyd to originals by Szabo. It has been eleven years since the Hungarian-born Szabo, who left that country when the 1956 revolution was doomed, came to America and began to establish himself as a guitarist of powerful originality. After stays with Chico Hamilton, Gary McFarland and Charles Lloyd, Gabor set out on his own and has continued the kind of far-ranging musical growth which is further illustrated here. Bob Thiele has a long record as an a&r man

in jazz, pop, and the new boundary-transcending music of now. Among hundreds of others, he has recorded Lester Young, John Coltrane, and Buddy Holly. And in his quest for new sounds, Thiele has recently discovered The Dirty Blues Band of Los Angeles and in Boston, Eden's Children, featuring a seizingly distinctive guitarist known only as Sham.

Opening this session is *Forest Flower* by Charles Lloyd, a musician who has had considerable success in attracting both jazz audiences and adherents of the new pop. On sitar is Bill Plummer, soon joined by Gabor Szabo and young Tom Scott on tenor. The propulsive but not intrusive drummer is Jimmy Gordon, and Carol Kaye is on Fender bass. (These, along with Mike Melvoin on harpsichord, organ and piano are heard on all the tracks).

Bob Dylan's *Rainy Day Woman #12 & #35* adds The California Dreamers, an airy vocal group composed of six men and three girls, and Gabor provides the blues-tinged instrumental solo voice. *Krishna*, a Szabo composition, reveals Szabo's incisive clarity of articulation and the forceful, cohesive inventiveness of Tom Scott. *Light My Fire*, part of the demonic repertory of The Doors, takes on an unaccustomed coloration with the introduction on harpsichord, and the textures are further diversified with the intertwining of Szabo's guitar and Plummer's sitar. The cumulative effect is trance-like, with Tom Scott adding additional density of impact. Scott in himself is a fusion of the kinds of influences that course through this album. He has strong credits in jazz, having been with Don Ellis, Roger Kellaway and Howard Roberts while also having such interests in the new pop area as Bob

Dylan, Donovan, John Lennon, The Mothers of Invention, Aretha Franklin, and Paul Simon of Simon & Garfunkel.

Simon wrote *Fakin' It*, which starts the second side, in an easy-rolling relaxed groove, with interweaving solos by Szabo and Scott. In this track, and elsewhere in the album, Scott and Szabo exemplify a comment by Scott in an interview in *Jazz & Pop* about the new directions in pop: "It's true that this has been primarily a writer's music up to now with limited instrumentation and few individually skilled players. But it is beginning to open up, better musicians are getting with it and there are enormous opportunities for jazz improvisation with some of this music."

Eight Miles High comes from The Byrds. The flight is begun by Carol Kaye with Szabo then gliding serenely through the orchestral passages with Scott again adding a fullness of sound and beat and an inventiveness that mark his arrival as a musician who will surely further expand the scope of the music ahead.

Gabor Szabo's *Sophisticated Wheels* continues the intriguing wheels-within-wheels interplay of guitar and sitar over an insistently pulsating rhythm section with orchestral exclamations and then the speech-like, inoatatory tenor of Tom Scott makes for a dialogue in the front line until the final remarkable epilogue by Szabo and sitarist Bill Plummer.

For a long time, there have been diviners looking for auguries that the big bands are coming back. But they're not going to return, on any large scale, in the old forms and with the repertory of another era. There is a place in the new music for large ensembles, but the context will have to be one of spontaneity and relevance to what the young are listening to and creating. That means songs by such as Dylan, Simon, The Byrds and The Doors, and it also means room for improvisation by skilled instrumentalists who are attuned emotionally to the growing ecumenicism of the new music. This album points a direction, and there'll be many other routes to take, incorporating all kinds of influences from all kinds of cultures.

Never before in popular music have there been this much ferment, open-ended exploration, and the sense of possibilities without limit. As George Harrison of the Beatles puts it: "The future stretches out beyond our imagination. There is musical infinity as well. We've only just discovered what we can do as musicians, what thresholds we can cross."

NAT HENTOFF

Light My Fire



BOB & TOM SCOTT

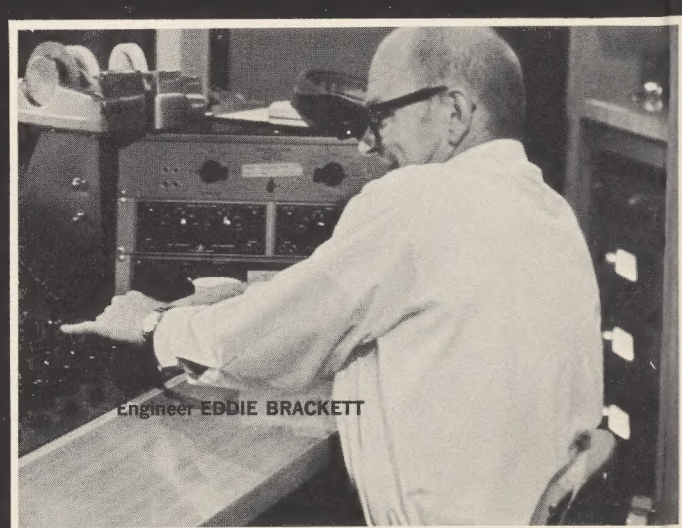


SID FELLER, BOB, GABOR, TOM SCOTT

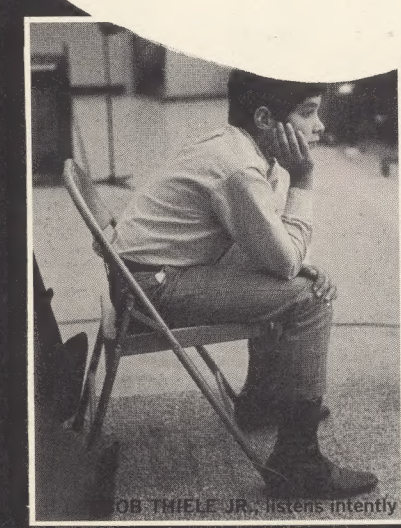
with The
California Dreamers
and Tom Scott
& Bill Plummer



BILL PLUMMER



ENGINEER EDDIE BRACKETT



BOB THIELE JR. LISTENS INTENTLY



TOM SCOTT & GABOR

- SIDE ONE**
1. FOREST FLOWER (Charles Lloyd) (Fontelle Music-BMI) 5:14
 2. RAINY DAY WOMAN #12 & 35 (Bob Dylan) (Dwarf Music-ASCAP) 2:30
 3. KRISHNA (Gabor Szabo) (Gabor & Cardigan, Inc.-BMI) 3:35
 4. LIGHT MY FIRE (Densmore, Manzarek, Krieger, Morrison) (Nipper Music-ASCAP) 6:16

- SIDE TWO**
1. FAKIN' IT (Paul Simon) (Charing Cross Music-BMI) 5:50
 2. EIGHT MILES HIGH (Clark, Crosby, McQuinn) (Tickson Music-BMI) 7:02
 3. SOPHISTICATED WHEELS (Gabor Szabo) (PAB Music-BMI) 5:31

Bob Thiele plays a Selmer Varitone clarinet. Acknowledgement is made to the following music instrument companies: Baldwin Piano and Organ Company, Allen Organ Company, Ludwig Drum Company and Jordan Electronics.

Produced by BOB THIELE

Engineer: EDDIE BRACKETT
Cover Photo of Gabor: JIM MARSHALL
Cover Photo of Thiele: CHARLES STEWART
Liner Photos: IRV GLASER
Cover Design: ROBERT and BARBARA FLYNN/VICEROY
Liner Design: JOE LEBOW



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RECORDS

LIGHT MY FIRE
BOB THIELE and his New Happy Times Orchestra
GABOR SZABO

AS-9159-A
Side 1

33 $\frac{1}{3}$ RPM
STEREO

1. FOREST FLOWER (Charles Lloyd) (Fontelle Music—BMI) 5:14
2. RAINY DAY WOMAN #12 & 35 (Bob Dylan) (Dwarf Music—ASCAP) 2:30
3. KRISHNA (Gabor Szabo) (Gabor & Cardigan, Inc.—BMI) 3:35
4. LIGHT MY FIRE (Densmore, Manzarek, Krieger, Morrison) (Nipper Music—ASCAP) 6:16

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AS-9159-A 1

impulse!



LIGHT MY FIRE

BOB THIELE and his New Happy Times Orchestra
GABOR SZABO

AS-9159-B
Side 2

33 1/3 RPM
STEREO

1. FAKIN' IT (Paul Simon) (Charing Cross Music-BMI) 5:50
2. EIGHT MILES HIGH (Clark, Crosby, McQuinn)
(Tickson Music-BMI) 7:02
3. SOPHISTICATED WHEELS (Gabor Szabo)
(PAB Music-BMI) 5:31

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